



# Plug In

**Sunday February 11, 2018**

**35<sup>TH</sup> Anniversary Season**

**ESPRIT  
ORCHESTRA**

**Alex Pauk  
Founding Music Director  
& Conductor**

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# POWER UP YOUR CELL PHONE

Several streams of thought influenced my programming for tonight's concert – thematic considerations related to dance and choreography (imagined and real) and technology in our everyday lives with reference to the telephone, from its invention to the omnipresence of cell phones today. I also wanted to sustain my predilection for performing Canadian music by composers from all generations. My plan was to introduce a budding young conductor/composer as well as involve the audience in some fun helping the orchestra in a performance.

In the case of the dance aspects, I was initially taken with Unsuik Chin's idea of "imagined choreography" in *Mannequin* - a piece not intended to be performed with real dance but with "dance thoughts" as its underlying inspiration. When commissioning Matthew Ricketts, I discovered that he had coincidentally just completed a workshop with dancers and also wanted to write something with thoughts of dance as an underpinning. I decided that we should have an actual dance component on the concert, so I introduced Matthew to Jennifer Nichols, whose fabulous work I had just become aware of. They hit it off so I commissioned her to create and perform a dance for *Lilt*.

As for the telephonic connection, Eugene Astapov had been commissioned to compose a piece for Esprit's Ontario 150 Project dealing with places, spaces, and stories of our province. He came up with the Alexander Graham Bell idea and conducted his piece as part of Esprit's Creative Sparks mentoring project. Soon after that I came across Tan Dun's piece involving cell phones and thought "Wow! - These two pieces would make great companions on a concert!"

Finally, the program includes a work by Montrealer José Evangelista, whose music we have performed since Esprit's earliest days. In fact, this will be Esprit's fifth performance of *Symphonie minute* and the performance fits perfectly as Esprit's link to the SMCQ's Tribute Series this season, which focuses on José's music.

Welcome to this third concert of our 35th Anniversary season!



Alex Pauk, C.M.  
Founding Music Director

# **PLUG IN**

## **ESPRIT ORCHESTRA**

ALEX PAUK, Music Director and Conductor

EUGENE ASTAPOV, Guest Conductor

### **GUEST ARTIST**

**Jennifer Nichols** – choreographer/dancer in *Lift*

Sunday February 11, 2018 | Koerner Hall

**7:15pm**

### **Pre-Concert Talk**

Hosted by Alexina Louie

**8:00pm**

### **Concert**

### **PROGRAM**

**José Evangelista**  
(Canada)

#### ***Symphonie minute* (1994)**

*i. Envol*

*ii. Mélopée*

*iii. Combat*

*iv. Presto chromatique*

**Eugene Astapov**  
(Canada)

#### ***Hear My Voice* (2017)\*\*\***

**Matthew Ricketts**  
(Canada)

#### ***Lift* (2018)\*\***

### **INTERMISSION**

**Unsub Chin**  
(Korea)

#### ***Mannequin* (2015)\***

*i. Music Box – Fever Dream*

*ii. Sandman and Child*

*iii. Dance of the Clockwork Girl*

*iv. Stolen Eyes*

**Tan Dun**  
(China)

#### ***Passacaglia: Secret of Wind and Birds* (2015)\***

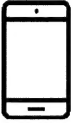
\* Canadian Premiere

\*\* World Premiere commissioned with generous support from Canada Council for the Arts

\*\*\* Previously commissioned and premiered by Esprit

# TAN DUN

## PASSACAGLIA: SECRET OF WIND AND BIRDS



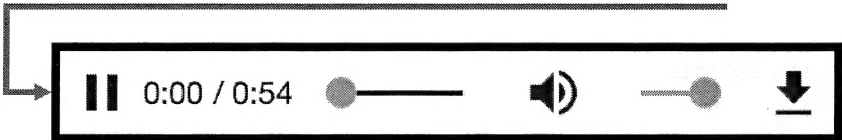
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4. As soon as the sound file opens, click **pause**.



5. Watch for the conductor's cue at the beginning of the piece, then press play!

# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

## VIOLIN I

Corey Gemmell,  
*acting concertmaster\**  
CHAIR SPONSORED BY  
DAVID NOVAK

Parmela Attariwala  
Sandra Baron  
Anne Armstrong  
Joanna Zabrowarna  
Jayne Maddison  
Renee London  
Kate Unrau

## VIOLIN II

Bethany Bergman\*  
Hiroko Kagawa  
Louise Pauls  
Michael Sproule  
Janet Horne Cozens  
Laurel Mascarenhas  
Erica Beston  
Jennifer Burford

## VIOLA

Douglas Perry\*  
CHAIR SPONSORED BY  
EDRED FLAK

Rhyll Peel  
Rory McLeod  
Anthony Rapoport  
Carolyn Blackwell

## CELLO

Paul Widner\*  
CHAIR SPONSORED BY  
BARBARA SUTHERLAND IN MEMORY  
OF JOHN SUTHERLAND

Marianne Pack  
CHAIR SPONSORED BY  
BARBARA SUTHERLAND IN MEMORY  
OF JOHN SUTHERLAND

Olga Laktionova  
CHAIR SPONSORED BY  
BARBARA SUTHERLAND IN MEMORY  
OF JOHN SUTHERLAND

Mary-Katherine Finch  
Elaine Thompson

## BASS

Hans Preuss\*  
Rob Wolanski  
Natalie Kemerer  
Robert Speer

## FLUTE

Douglas Stewart\*  
Maria Pelletier, *piccolo*  
Leslie Newman, *alto*

## OBOE

Clare Scholtz\*

CHAIR SPONSORED BY  
HELMUT REICHENBÄCHER &  
JOHN STANLEY

Karen Rotenberg  
Jasper Hitchcock,  
*English horn*

## CLARINET

Colleen Cook, *bass clarinet*\*

CHAIR SPONSORED BY  
DAVID SHERR

Richard Thomson,  
*bass clarinet, Eflat clarinet*  
Michele Verheul

## BASSOON

Gerald Robinson\*  
William Cannaway,  
*contrabassoon*  
Stephen Mosher

## HORN

Christine Passmore\*  
Diane Doig  
Bardhyl Gjevori  
Gary Pattison  
Janet Anderson  
Scott Wevers

## TRUMPET

Robert Venables\*  
Anita McAlister  
Michael Fedyshyn  
Brendan Cassin

## TROMBONE

David Archer\*  
David Pell, *bass trombone*  
Ian Cowie

## TUBA

Jennifer Stephen

## PIANO

Stephen Clarke\*  
Ben Smith, *celeste*

## HARP

Sanya Eng

## PERCUSSION

Ryan Scott\*  
CHAIR SPONSORED BY  
ROBERT MORASSUTTI

Mark Duggan  
Blair Mackay  
Kris Maddigan  
Ed Reifel  
David Schotzko

*\*Denotes Principal Player*

# ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23<sup>rd</sup>, 2015. Pauk has revitalized orchestral life for composers across Canada by founding Esprit Orchestra in 1983 and devoting the organization to new music. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

# COREY GEMMELL

## Acting Concertmaster

Corey Gemmell, violinist, has distinguished himself as a soloist and chamber musician across Canada, Germany, the United States, and China.

Mr. Gemmell serves as concertmaster of Mississauga Symphony Orchestra, Orchestra Toronto, the Toronto Mendelssohn Choir Orchestra, Symphony on the Bay, and the Scarborough Philharmonic Orchestra. He often performs in this role with the Boris Brott National Academy Orchestra, Elora Festival Orchestra, and Esprit Orchestra.

An avid chamber musician, Mr. Gemmell has toured and recorded extensively as a member of Ensemble Vivant. He is also a member of the Elgin String Quartet and the National Piano Trio. As a soloist, he will perform the Mendelssohn and Sibelius Violin Concertos in the 2017-2018 season with Orchestra Toronto, Mississauga Symphony Orchestra, and the Cathedral Bluffs Symphony Orchestra.

Mr. Gemmell taught at the Western University, the Royal Conservatory of Music and is a member of the Royal College of Examiners. He is on faculty at the National Music Camp of Canada and has adjudicated for numerous festivals across Canada as well as the Provincial Kiwanis and the Canadian Music Competition.

Corey Gemmell most recently recorded solo and chamber music for the re-release of The Mozart Effect series and can also be heard in recordings of Brahms, Ravel, Robert A. Baker, and works by David Eagle and Hope Lee. He was one of the contributing artists to record the Royal Conservatory of Music's 2013 release of their Violin Syllabus on compact disc.

# JENNIFER NICHOLS

Choreographer/ Dancer

Jennifer Nichols, choreographer, director and professional dancer, is also founder and director of the elite ballet fitness program The Extension Method and owner of The Extension Room. She is Co-Artistic Director of the dance entertainment firm Hit and Run Dance Productions Inc., producing dance works across Canada and internationally.

Originally from Collingwood, Ontario, Jennifer received her professional ballet training from the Quinte Ballet School and L'École Supérieure de Danse du Québec, and post graduate studies with Ballet BC. She has danced professionally for such companies as Les Grands Ballets Canadiens and Banff Festival Dance, and has been a member of the corps de ballet of Opera Atelier since 2008.

Jennifer has worked extensively with director Joel Ivany, most recently for the Toronto Symphony Orchestra's staged production of Kurt Weill's *Seven Deadly Sins*, in which she held the role of choreographer and Anna 2 (dancer), co-starring alongside mezzo-soprano Wallis Guinta. Jennifer was also choreographer of Against the Grain Theatre's *Messiah* (2013, 2015), which won the 2016 Dora Award for Outstanding Ensemble Production. She also worked alongside Joel Ivany as choreographer of the Royal Conservatory's Glenn Gould School production of *La Belle Helene*.

Jennifer has been commissioned as choreographer and dancer for the Art Gallery of Ontario (*Mystical Soul*), The Canadian Art Song Project (*Sewing the Earthworm*), Opera 5 (*Die Fledermaus*), FAWN Chamber Creative (*Synesthesia IV*), and the Bicycle Opera Project (*Sweat*). She recently directed Hausmusik's *Crossing/Traverseé* with Tafelmusik Baroque Orchestra.

For television and film, Jennifer holds choreographer credits for *REIGN* (CW), *Salvation* (CBS), *Mary Kills People* (Global TV), *Falling Water* (USA Network), *TRANSYLVANIA* (CW), as well as the feature film *Barney's Version* (Serendipity Point Films).

## PROGRAM NOTES

### **JOSÉ EVANGELISTA** ***Symphonie minute* (1994)**

#### *Composer's Note:*

This short work in four contrasting movements reproduces, in miniature, the form of a symphony. The music is mostly nervous and light, and the tempi are rapid. This contrasts with the majority of traditional symphonies – which are predominantly works of grand proportions in duration, instrumentation, and powerful expression.

The first movement, *Envol*, is built around a very rapid theme suggesting the flight of a bird. The second, *Mélopée*, features a melismatic melody of an improvisational character, climbing in register and intensity. *Combat* is a very rhythmic piece interspersed with short rests. And finally, *Presto chromatique* is made up of lines rapidly ascending and descending. *Symphonie minute* is dedicated to my children.

### **EUGENE ASTAPOV** ***Hear My Voice* (2017)**

#### *Composer's Note:*

Commissioned by Esprit Orchestra as part of the

celebration of 150 years of Ontario's entrance into Confederation, this work was created with the purpose of marking Ontario's importance and achievements. This piece draws inspiration from one of the most famous Ontarians – Alexander Graham Bell, whose invention of the telephone and the creation of the earliest surviving sound recordings altered the course of technological development.

The following composition uses several excerpts from Bell's 1884 recordings and evokes the image of this powerful voice coming to life over the duration of the piece. At certain points we hear him count "One, Two, Three, Four"; at other points we hear him say his name. The most significant phrase – "Hear My Voice" – appears during meaningful structural points of the music. The many fermatas present throughout the score allow the conductor to control the way the music breathes depending on the acoustic space and the overall interpretation. The music is meant to be free, flowing, and alive.

The piece was premiered by Esprit Orchestra in April 2017 under the direction of the composer. Tonight marks Esprit's second performance of

the work. *Hear My Voice* has also been scheduled by the Vancouver Symphony Orchestra for a performance this season.

## **MATTHEW RICKETTS**

### ***Lilt* (2018)**

#### *Composer's Note:*

To lilt:

Somewhere between *lift* and *tilt* or *lulte* (late Middle English: *lulten*, to raise a voice, i.e. to sound the alarm). More recent senses of the word are less alarming, more gentle, drooping, singsong. The inflectional rise and cadential fall of the voice, either singing or speaking. This definition maps onto the body, eventually: lilting movements of step, sway, swing, swagger.

Here, I have written music which in many ways breaks with my usual practice of smearing time musically: a fuzzy, defocused, hazy world without edges or corners. In wanting to write music a dancer could press against, react to physically, plot upon it their own heartbeat and breath and curvatures, I opted for a more metrical, at times angular approach to rhythm. Exceptionally, the penultimate

section halts to a tempo so impossibly slow that musical time seems to have evaporated entirely, before clicking back into the gently metrical world of lilting 5-counts with which we began.

## **JENNIFER NICHOLS**

### ***Lilt* (2018)**

#### *Choreographer's Note:*

My original choreographic design began with musings on the word 'lilt' itself, defined as a gentle rise and fall, an intonation or cadence with a rhythmic quality. It seems to suggest a place of weightlessness or carefree state of drifting. To me, a place where one either speaks or moves with a 'lilt' is one of idyllic calm, a quiet place in the centre.

From here my exploration led to the concept of the centrifuge. Centrifugal forces are fascinating. They act outwardly on a body rotating around a centre, its own inertia propelling it from the middle. This motionless, weightless place is the source of the power. Its propulsion is strongly outwards, but inevitably there is a return, as if tethered to the core. Matthew and I discussed this concept as his composition

took shape, investigating how it would reflect in the score and movement.

Essentially, the piece is an abstract representation of the contrast between the 'wheels' or 'cycles' we find ourselves thrust upon at various points in our lives, and the illusive place of 'lilt', or floating calm in the centre. The circles we follow may be spun from that which we inflict upon ourselves, or fall within a compelled larger path, the greater wheel in which we are a cog. If we do manage to step out of it, we may find ourselves able to embark on a more linear path, powered by our own mechanism. This could take us to great places, though we may just as easily be pulled back into the wheel.

Choreographically, I explored these states by allowing Matthew's musical landscape to dictate the path. There are phrases which compel the body to fall into a cyclical pattern, the agitation in the outer boundaries of the circle building to a breaking point where everything suddenly falls away into stillness. Others suggest a repetitive, almost mechanical state within a confined or tightly structured space. Within that musical landscape I've attempted to find a physical vocabulary, which suggests

states of spinning, reaching, and of settling.

## **UNSUK CHIN** ***Mannequin* (2015)**

Following Unsuk Chin's excursions into street theatre (*Gougalon*), pantomime (*cosmigimmicks*), and street art (*Graffiti*), the orchestral work *Mannequin – Tableaux Vivants for Orchestra* is the composer's first referring to dance. It could be likened to an 'imaginary choreography', reflecting as it does a fascination for the movement potential of the human body and its expressive capabilities, with a special stress on high-energy physicality. It is highly gestural music intended to be danced, but 'without feet', as it were. Inspiration came from the pursuit of choreographers and dancers to make the impossible appear possible, to defy natural physical laws, to challenge perceptions of time and space. The work has no relation whatsoever to the codified structures of classical ballet; instead, it explores extreme contrasts of colour, speed and gesture with a constant tension between forces.

*Mannequin* tells a story, though neither in the form of a linear narrative nor in the manner of

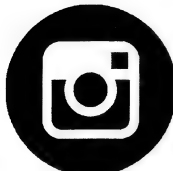
illustrative programme music. The line between dreams and reality is being crossed in a surreal manner, with the main themes of the scenario being problems of perception and of personal identity. It is freely based on the fantastical novella *The Sandman*, written by influential German writer, composer, music critic, lawyer, cabaret artist, and draughtsman E.T.A. Hoffmann. *The Sandman* might well be Hoffmann's most forward-looking and daring creation: in this almost magical realist story, the author constantly leaves the reader unsure of what is actually happening and why.

Nathanael, the young protagonist in *The Sandman*,

seems torn between delusions and reality, and is not conforming to society. Whether it is him who is 'mad', or the society around him, is left open. This ambiguity and relativism much horrified the author's contemporaries, but it is precisely these aspects combined with Hoffmann's experimental and highly elliptical style that explain the story's modernity and its spell. It would be senseless to attempt to find a moral or a clear-cut plot. *The Sandman* hauntingly illuminates what a subjective affair reality is.

*Mannequin* consists of four movements. The first two movements, respectively titled *Music Box – Fever*

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*Dream and Sandman and Child*, refer to Nathanael's childhood and how his nanny used to instil terror in him with a cautionary tale about the Sandman who steals misbehaving children's eyes and feeds them to his offspring who live in the crescent moon. Nathanael associates the Sandman's figure with a half-mythical and sinister person named Coppelius, who seems in some way connected with the decline of Nathanael's family and who continues to haunt the adult Nathanael's life in the guise of a number of grotesque 'doppelgangers'.

The third movement, *Dance of the Clockwork Girl*, refers to Olimpia, a female life-size automaton, with whom Nathanael falls in love, without realizing its true nature until it is being destroyed during a fight between its inventor Spalanzani and Coppola, a dubious seller of optical aids (both apparently being doubles of Sandman/Coppelius).

The title of the last movement, *The Stolen Eyes*, refers to the ubiquitous 'eye leitmotif' found throughout Hoffmann's tale. Sandman and his 'doppelgangers' are stealing, inventing or selling eyes – a motive that, similarly to the title of Chin's work, *Mannequin*, might be

understood allegorically.

*Mannequin* was jointly commissioned by the Southbank Centre, Boston Symphony Orchestra, Danish National Symphony Orchestra and the Melbourne Symphony Orchestra. The work was given first performances by the National Youth Orchestra of Great Britain under Ilan Volkov's direction at Sage Gateshead, and at the Southbank Centre in London.

*Program note courtesy of Maris Gothóni at Boosey & Hawkes*

## **TAN DUN**

### ***Passacaglia: Secret of Wind and Birds* (2015)**

#### *Composer's Note:*

What is the secret of nature? Maybe only the wind and birds know...

When Carnegie Hall and the National Youth Orchestra of the United States of America asked me to write a new piece, I immediately thought to create and share the wonder of nature, and a dream of the future.

In the beginning, when human beings were first inventing music, we always looked for a way to talk to nature, to

communicate with the birds and wind. Looking at ancient examples of Chinese music, there are so many compositions that imitate the sounds of nature and, specifically, birds. With this in mind, I decided to start by using six ancient Chinese instruments, the guzheng, suona, erhu, pipa, dizi, and sheng, to record bird sounds that I had composed. I formatted the recording to be playable on cell phones, turning the devices into instruments and creating a poetic forest of digital birds. The symphony orchestra is frequently expanding with the inclusion of new instruments; I thought the cell phone, carrying my digital bird sounds, might be a wonderful new instrument reflecting our life and spirit today.

It has always been a burning passion of mine to decode the countless patterns of the sounds and colors found in nature. Leonardo da Vinci once said, "In order to arrive at knowledge of the motions of birds in the air, it is first necessary to acquire knowledge of the winds, which we will prove by the motions of water." I immediately decided to take this idea of waves and water as a mirror to discover the motions of the wind and

birds. In fact, the way birds fly, the way the wind blows, the way waves ripple... everything in nature has already provided me with answers. With melody, rhythm, and color, I structured the sounds in a passacaglia.

A passacaglia is, to me, made of complex variations and hidden repetitions. In this piece, I play with structure, color, harmony, melody, and texture through orchestration in eight-bar patterns. Thus, the piece begins with the sounds of ancient Chinese instruments played on cellphones, creating a chorus of digital birds and moving tradition into the future.

Through nine evolving repetitions of the eight-bar patterns, the piece builds to a climax that is suddenly interrupted by the orchestra members chanting. This chanting reflects ancient myths and the beauty of nature. As it builds, it weaves finger snapping, whistling, and foot stamping into a powerful orchestral hip-hop energy. By the end, the winds, strings, brass, and percussion together cry out as one giant bird. To me, this last sound is that of the Phoenix, the dream of a future world.

Return from Beijing  
a concert featuring the music of

# FUHONG SHI

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*Flowers Garden*

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other compositions by

Christo Hatzis  
Marjan Mozetich  
Claude Vivier  
Olivier Messiaen

Joseph Petric ~ accordion  
Rob McDonald ~ guitar  
Stephen Sitarski ~ violin  
Colleen Cook ~ clarinet  
Douglas Perry ~ viola  
Olivier Hébert-Bouchard ~ piano

**JOSÉ EVANGELISTA  
(b.1943)**

José Evangelista pursues an artistic path by which he has explored ways of making music based exclusively on melody. He has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and

creates an illusion of polyphony.

His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde, and that of modal music.

Evangelista was born in Valencia, Spain. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later, work in computers led him to Canada. Settling in Montréal in 1970, he studied composition with André Prévost and Bruce Mather.

He has been a professor at the University of Montréal since 1979, where he created the Balinese Gamelan Workshop in 1987. He has been a founding member of several concert societies, has received several

awards and numerous commissions, among others from Itinéraire (Paris), the Kronos Quartet, the Groupe vocal de France, the SMCQ, and the CBC.

His works have been performed in Canada, the U.S.A., Europe, Asia and Australia by groups such as Ensemble Modern (Frankfurt), the Nieuw Ensemble (Amsterdam), Music Projects (London), the Orchestre philharmonique de Radio-France, the Montréal Symphony Orchestra, I Musici de Montréal, and the Nouvel Ensemble Moderne (Montréal).

Between 1993 and 1995 he was Composer in Residence with the Montréal Symphony Orchestra.

Biography courtesy of Canadian Music Centre

**EUGENE ASTAPOV  
(b.1988)**

Acclaimed by The New York Times for the 'richness of his harmony', composer Eugene Astapov is a graduate of The Juilliard School where he studied with Christopher Rouse and Robert Beaser. Eugene has collaborated with many orchestras and ensembles in Canada, the U.S.A., and around the world including the

Toronto Symphony Orchestra, Vancouver Symphony Orchestra, Victoria Symphony Orchestra, Thunder Bay Symphony Orchestra, Moravian Philharmonic, the Juilliard Orchestra, Eastman Philharmonia, Fifth House Ensemble, New Juilliard Ensemble, and l'Orchestre de la Francophonie Canadienne among others.

Astapov has completed residences at a number of international music festivals, namely the Banff Centre and Ravinia. Currently he resides in Toronto and enjoys an ongoing relationship with Esprit Orchestra as a member of the educational outreach team, mentoring exceptional young composers and conducting newly created pieces. Astapov's music is widely performed and regarded internationally.

Biography courtesy of Eugene Astapov

## **MATTHEW RICKETTS** **(b. 1986)**

Matthew Ricketts is a Canadian composer. A graduate of McGill University's Schulich School of Music (B.Mus. 2009) and Columbia University (DMA 2017), Matthew has studied with Brian Cherney, John Rea, Chris Paul Harman, George

Lewis and Fred Lerdahl. His music has been featured on festivals and concerts across North America and in Europe, including Montreal, Toronto, Vancouver, Nebraska, New York, Austin, Aspen, Boston and Paris. Matthew is a the recipient of 8 prizes in the SOCAN Foundation's Awards for Young Composers, a 2013 ASCAP Morton Gould Young Composer Award, the 2015 Salvatore Martirano Memorial Composition Award, the 2016 Mivos/Kanter Prize, the 2016 Jacob Druckman Prize from the Aspen Music Festival, and the 2016 Lili Boulanger Memorial Fund Prize.

Matthew's music has been performed by JACK Quartet, Quatuor Bozzini, Mivos Quartet, The Chiara String Quartet, sopranos Margot Rood, Ellen Wieser, Tony Arnold and Sharon Harms, Yarn/Wire, Esprit Orchestra, Nouvel Ensemble Moderne (NEM), Wet Ink, TAK, The Aspen Contemporary Ensemble, The Aspen Philharmonic Orchestra (Robert Spano, conductor), Jean-Willy Kunz, Pazzia Collective, Julia Den Boer, The Stony Brook Contemporary Chamber Players, Ensemble Paramirabo, Argento Ensemble, Talea Ensemble, Ekmeles, and many talented

performers of his own generation.

Recent festivals include Le Nouvel Ensemble Moderne's 2014 FORUM in Montreal, the 2015 Wellesley Composers Conference and a fellowship at the 2016 Aspen Music Festival. Recent and upcoming projects include new orchestral works with the Montreal Symphony Orchestra (Kent Nagano, conductor) and Esprit Orchestra (Alex Pauk, conductor), as well as new chamber works for loadbang and Christie Finn (soprano). Matthew is currently collaborating with renowned writer and playwright Tomson Highway on a multilingual chamber opera to be toured throughout Nunavik and Côte-Nord. Matthew is Composer/Collaborator-in-Residence at East Carolina University's NewMusic Initiative, 2016-2018.

Biography courtesy of Matthew Ricketts

## **UNSUUK CHIN** **(b. 1961)**

Unsuuk Chin has been based in Berlin, Germany since 1988. Her music has attracted international conductors including Simon Rattle, Gustavo Dudamel, Kent

Nagano, Esa-Pekka Salonen, David Robertson, Peter Eötvös, Neeme Järvi, Markus Stenz, Myung-Whun Chung, George Benjamin, Susanna Mälkki, François -Xavier Roth, Leif Segerstam, and Ilan Volkov, among others. It is modern in language, but lyrical and non-doctrinaire in communicative power. Chin has received many honours, including the 2004 Grawemeyer Award for Music Composition for her *Violin Concerto*, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, and the 2012 Ho-Am Prize.

She has been commissioned by leading performing organizations and her music has been performed in major festivals and concert series by orchestras and ensembles such as the Berlin Philharmonic, BBC Symphony Orchestra, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Los Angeles Philharmonic Orchestra, London Sinfonietta, Ensemble Intercontemporain, Ensemble Modern, Kronos Quartet and Arditti Quartet. In addition, Unsuuk Chin has been active in

writing electronic music, receiving commissions from IRCAM and other electronic music studios.

In 2007, Chin's first opera *Alice in Wonderland* was given its World Premiere at the Bavarian State Opera as the opening of the Munich Opera Festival and released on DVD by Unitel Classica. Her second opera *Alice Through the Looking Glass* is commissioned by The Royal Opera in London for premiere in their 2018/19 season. Since 2006, Chin has overseen the contemporary music series of the Seoul Philharmonic Orchestra, a series which she founded herself. Since 2011, she has served as Artistic Director of the 'Music of Today' series of the Philharmonia Orchestra in London. Portrait CDs of her music have appeared on Deutsche Grammophon, Kairos, and Analekta.

Biography courtesy of Boosey & Hawkes

## **TAN DUN** **(b.1957)**

The world-renowned artist and UNESCO Global Goodwill Ambassador, Tan Dun, has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical

music, multimedia performance, and Eastern and Western traditions. A winner of today's most prestigious honors including the Grammy Award, Oscar/Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement, Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. This past year, Tan Dun conducted the grand opening celebration of Disneyland Shanghai which was broadcast to a record-breaking audience worldwide.

As a conductor of innovative programs around the world, Tan Dun has led the China tours of the Mahler Chamber Orchestra and Japan's NHK Symphony Orchestra. His current season includes leading the NDR Radiophilharmonie in a five-city tour in Germany, as well as engagements with the London Symphony Orchestra and at the Venice Biennale. Tan Dun has led many of the world's most esteemed orchestras.

Tan Dun's individual voice has been heard widely by international audiences. His first Internet Symphony, which was commissioned by

Google/YouTube, has reached over 23 million people online. His Organic Music Trilogy of *Water*, *Paper* and *Ceramic* has frequented major concert halls and festivals. His multimedia work, *The Map*, premiered by Yo-Yo Ma and the Boston Symphony Orchestra, has toured more than 30 countries. Its manuscript has been collected by the Carnegie Hall Composers Gallery. Other important premieres include *Four Secret Roads of Marco Polo* for the Berlin Philharmonic, and piano concerto *The Fire* for Lang Lang and the New York Philharmonic. In recent seasons, his percussion concerto, *The Tears of Nature*, for soloist Martin Grubinger premiered in 2012 with the NDR Symphony Orchestra. In 2013, *Nu Shu: The Secret Songs of Women*, a film symphony for 13 Microfilms, Harp and Orchestra, was co-commissioned by The Philadelphia Orchestra, NHK Symphony Orchestra, and the Royal Concertgebouw Orchestra Amsterdam.

Tan Dun was also commissioned by the International Olympic Committee (IOC) to write the Logo Music and Award Ceremony Music for the Beijing 2008 Olympic Games. Tan Dun

records for Sony Classical, Deutsche Grammophon, EMI, Opus Arte and Naxos. His recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*). Tan Dun's music is published by G. Schirmer, Inc and represented worldwide by the Music Sales Group of Classical Companies.

Biography courtesy of G. Schirmer, Inc.

**Esprit would like to  
extend a warm welcome  
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 January 30, 2018. Please contact the  
 Esprit office with any amendments.

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511-174 Spadina Avenue  
Toronto, ON M5T 2C2  
416.815.7887  
[info@espritorchestra.com](mailto:info@espritorchestra.com)



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**511-174 Spadina Ave. Toronto, ON M5T 2C2**

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